

ANN HAMPTON
CALLAWAY



DRG

ANN HAMPTON CALLAWAY

91411

ANN HAMPTON CALLAWAY

1. I GAZE IN YOUR EYES
2. BUT BEAUTIFUL
3. TOO LATE NOW
4. I'VE GOT JUST ABOUT EVERYTHING
5. A TIME FOR LOVE
6. HOW DEEP IS THE OCEAN
7. I'VE GOT THE WORLD ON A STRING
8. MY ROMANCE / MY FOOLISH HEART*
9. LUSH LIFE*
10. LIKE SOMEONE IN LOVE
11. HERE'S THAT RAINY DAY
12. ALL THE THINGS YOU ARE
13. I LIVE TO LOVE YOU
14. OUR LOVE IS HERE TO STAY
15. PERFECT

*Bonus Tracks on Compact Disc Edition

TPT:72:12

PRODUCED BY HUGH FORDIN



©1992 DRG Records Incorporated
Marketed by DRG Records Incorporated
130 West 57th Street, New York, NY 10019
Made and Printed in Canada



91411

ANN HAMPTON CALLAWAY

DRG



91411



WARMLY engaging, awesomely intelligent, astonishingly down-to-earth and deftly swinging, Ann Hampton Callaway is the perfect antidote to the screeching histrionics and ho-hum blahs that often pass for singing in the Neurotic Nineties. The late Sylvia Syms, a formidable duenna of popular music and jazz phrasing, used to call her "the best thing that has happened to our business in a long, long time." Sammy Cahn, who has heard and written songs for them all, says: "I have never heard anyone like her—she is simply stupendous!" In the saloons and midnight watering holes where I've been watching this statuesque brunette illuminate the dark like a peony nourished by neon, she's earned her stripes and learned her craft at both the piano and the microphone, but for these sessions on her debut recording, she has left the keyboards to Mike Renzi and Mike Abene, two piano wizards who have also divided the arranging chores. Polishing off an entire collection of hand-picked tunes in front of the piano instead of behind it, this singer's singer has needle-pointed what adds up to a full concert. I'm a fan, but after the world hears the 15 cuts on this rich and haunting celebration of the art of vocal magic, I get the feeling I'll be standing in line.

She's a fine composer, too, but trusting in beginner's luck, Ann decided to concentrate on Kern, Berlin, Rodgers and Hart, Burke and Van Heusen, Arlen and the Gershwins, transcending the boundaries of mediocrity imposed by current pop trends. She opens with an instant classic—a lyric poem posthumously left behind in his piano bench by the great Cole Porter.

With the snooping passion of Nancy Drew, Ann found it, rescued it, and provided music that can only be called incandescent. The song is now called *I Gaze In Your Eyes*, making Ann Hampton Callaway the only composer in history who can accurately claim to be a legitimate collaborator of Cole Porter's.

But Beautiful and *Here's That Rainy Day*, two evergreens from the Burke-Van Heusen catalogue, are notable not only for the unique and stirring clusters of strings providing a hammock for Ann's voice to swing in, but for the eerie way she holds the ends of each stanza, modulating the final choruses with breathtaking precision.

Too Late Now, the Alan Jay Lerner-Burton Lane standard from the MGM musical *Royal Wedding*, is taken slower than Jane Powell ever had the courage to even think about. The result is sublimely chilling. *I've Got Just About Everything*, a staple from the repertoire of the late Irene Kral, showcases the hippy-dippy musical talents of the eccentric jazz composer Bob Dorough, while pianist Mike Renzi, bassist Chip Jackson and drummer Terry Clarke stage a riot of time changes to challenge Ann's versatility. She passes with flying colors.

A Time For Love, Johnny Mandel's theme from a forgotten Norman Mailer movie, has been essayed by a myriad of hip and tasteful vocalists, but I've never heard it sung with more intelligence and perception than the way Ann performs it here. When in doubt, call in Irving Berlin. And when in possession of the kind of talent that knows no bounds, call in Ann to refurbish *How Deep is the Ocean* in Technicolor hues. From

the swinging first chorus of *Like Someone in Love*, accompanied only by Chip Jackson's bass, to the thrilling half-tone key change in the middle of *Here's That Rainy Day*, to Oscar Hammerstein's rarely-heard verse to *All The Things You Are*, this collection is like an Easter egg hunt of hidden and extravagant surprises.

ANN'S three-octave range is capable of soaring into a brilliant soprano or a lush contralto, depending on the demands of the material, and her musical intuition builds extraordinary harmonic riffs into a driving carousel of infectious rhythms. She has sophistication without stiffness; simultaneously, she can take one note and bend it like a pipe stem until you aren't sure you are hearing what you think you are. But she's no snob. She has learned through mistakes what to discard, how to go easy on the higher and lower registers, what songs to lean on. Then she improves them. Just when you think you never want to hear *Lush Life* again, she wafts in on a smoke ring, a weeping cello to set the mood, and correctly pronounces Billy Strayhorn's "distingué traces" instead of "distant gay traces". I've heard so many chick singers murder this song that it's immensely gratifying to hear the lyrics sung properly for a change. And although I cannot imagine the sunny Ms. Callaway sipping "twelve O'clocktails" in a seedy dive, she's such a fine actress that she illuminates every shadowy corner of gloom in this lonely "lush

life", informing it with age and experience. Compare this exemplary recording with two recent versions by Linda Ronstadt and Natalie Cole and you'll see what I mean.

For contrast, she alters the Gershwins' *Love is Here to Stay* with a tropical bossa nova beat, turning it into a subtle jazz samba, and kicks Harold Arlen's tired old chestnut *I've Got the World on a String* into a pulverizing jam session, using her astounding voice to simulate a tenor sax, muted trumpet, clarinet and acoustic bass. There probably is no need to hire musicians. Ann is a one-woman orchestra. When Ann Hampton Callaway sings, I want to hang on to each and every note before it goes away. She lives her lyrics. In a time of cynical commercialism, she stands for independence, experimentation, communication, and a dedication to quality, never losing her bobby-soxer enthusiasm for great songs in the process. I might also add, at the risk of inviting the wrath of a coalition of feminist activists from the National Organization of Women, she is also gorgeous to look at.

So worry not where the great songs of tomorrow will come from. Just listen to her original, heartbreaking composition, *Perfect*. And erase those frown wrinkles if you doubt there will ever be a future generation of classic singers to carry the torch where Ella, Billie, Judy, Sarah and Barbra leave off. Just listen to Ann Hampton Callaway. Trust me. She has all the answers.

—REX REED

Produced by Hugh Fordin

Recorded March–April 1992 at Sound on Sound Studios, New York City

Mixed at Skyline Studios, New York City

Engineer: Cynthia Daniels

Assistant Engineer: Hiro Ishihara

Mastered at Digital SoundWorks, New York City

Production Manager: Tricia Lutz

Art Director: Jeffrey Faville

Photographs: Paul Greco

Stylist: Stephanie Garriola

Musicians:

Mike Renzi Arranger, Piano, Keyboards on tracks 1-6, 10, 12-15.

Michael Abene Arranger, Piano, Keyboards on tracks 7, 8, 9, 11.

Jay Berliner Classical Guitar on tracks 2, 13, 14.

Chip Jackson Bass on all tracks.

Terry Clarke Drums on tracks 1-6, 10, 12-15.

Kenny Washington Drums on tracks 7, 8, 9, 11.

Mark Falchook Synthesizer Programming, Keyboards on tracks 8, 11.

Jerry Dodgion Alto Saxophone on tracks 7, 9.

Cecil Bridgewater Trumpet on track 7.

Jesse Levy Cello on tracks 8, 9, 15.

Making this album has been a lifelong dream and so my deepest thanks go to the people who helped make it come true. To Hugh Fordin for giving me the chance. To Frank Military for the nudge. To Mike Renzi—did we meet in heaven?—your inspiration and talent is nothing less than sublime. To Mike Abene—your unique genius always challenges me. To my extraordinary musicians—what a thrill. To Cynthia Daniels who came through for me with such care and loving attention to excellence. To Leslie Mitchell Clark for coming in and lending her brilliant ears. To Paul Greco and Stephanie Garriola for giving me what every woman deserves.... The complete, ecstatic glamour experience. To Miller Wright—Thank God for your support. To Richard Rodney Bennett, Burton Lane, Rex Reed, Bradshaw Smith, Ben Bagley, Bob Dorough, Ed Kelman, Rosemary Poulos, Liza Minnelli, Rich Brandt, Tricia Lutz and the team at DRG, Hiro Ishihara and Clea. Special thanks to Pamela Barnard, to my beloved family and to all the people in my life who I have had the joy of loving—you are in my voice and you are why I sing. —Ann

This album is dedicated to Gurumayi, whose heart has kindled mine and whose blessings continue to astound me.

Ms. Callaway's press representation: Miller Wright, Shirley Herz Associates, 165 West 46th Street, New York, NY 10036.

- 1. I GAZE IN YOUR EYES** 3:57
Ann Hampton Callaway—Cole Porter
- 2. BUT BEAUTIFUL** 5:30
Johnny Burke—Jimmy Van Heusen
- 3. TOO LATE NOW** 4:28
Burton Lane—Alan Jay Lerner
- 4. I'VE GOT JUST ABOUT EVERYTHING** 3:42
Bob Dorough
- 5. A TIME FOR LOVE** 3:30
Johnny Mandel—Paul Francis Webster
- 6. HOW DEEP IS THE OCEAN** 5:33
Irving Berlin
- 7. I'VE GOT THE WORLD ON A STRING** 4:35
Harold Arlen—Ted Koehler
- 8. MY ROMANCE*** 6:40
Richard Rodgers—Lorenz Hart
MY FOOLISH HEART*
Victor Young—Ned Washington
- 9. LUSH LIFE*** 7:08
Billy Strayhorn
- 10. LIKE SOMEONE IN LOVE** 4:11
Johnny Burke—Jimmy Van Heusen
- 11. HERE'S THAT RAINY DAY** 5:22
Johnny Burke—Jimmy Van Heusen
- 12. ALL THE THINGS YOU ARE** 4:51
Jerome Kern—Oscar Hammerstein II
- 13. I LIVE TO LOVE YOU** 4:37
Oscar Castro Neves—Ray Gilbert—Luverci Fiorini
- 14. OUR LOVE IS HERE TO STAY** 2:40
George Gershwin—Ira Gershwin
- 15. PERFECT** 5:02
Ann Hampton Callaway

*Bonus Tracks on Compact Disc Edition.

ANN HAMPTON CALLAWAY



91411
TPT 72-12

COMPACT
disc
DIGITAL AUDIO



1 I GAZE IN YOUR EYES 2 BUT BEAUTIFUL 3 TOO LATE NOW 4 I'VE GOT JUST ABOUT
EVERYTHING 5 A TIME FOR LOVE 6 HOW DEEP IS THE OCEAN 7 I'VE GOT THE WORLD
ON A STRING 8 MY ROMANCE/MY FOOLISH HEART 9 LUSH LIFE 10 LIKE SOMEONE
IN LOVE 11 HERE'S THAT RAINY DAY 12 ALL THE THINGS YOU ARE 13 I LIVE TO LOVE YOU
14 OUR LOVE IS HERE TO STAY 15 PERFECT

PRODUCED BY HUGH FORDIN

© 1992 DRG RECORDS INCORPORATED